

*MASTER
NEGATIVE
NO. 91-80203-4*

MICROFILMED 1991

COLUMBIA UNIVERSITY LIBRARIES/NEW YORK

as part of the
“Foundations of Western Civilization Preservation Project”

Funded by the
NATIONAL ENDOWMENT FOR THE HUMANITIES

Reproductions may not be made without permission from
Columbia University Library

COPYRIGHT STATEMENT

The copyright law of the United States -- Title 17, United States Code -- concerns the making of photocopies or other reproductions of copyrighted material...

Columbia University Library reserves the right to refuse to accept a copy order if, in its judgement, fulfillment of the order would involve violation of the copyright law.

AUTHOR:

BROWN, JOHN NEWMAN

TITLE:

EPITHETS IN VERGIL'S
AENEID

PLACE:

CHICAGO

DATE:

1906

Master Negative #

91-80203-4

COLUMBIA UNIVERSITY LIBRARIES
PRESERVATION DEPARTMENT

BIBLIOGRAPHIC MICROFORM TARGET

Original Material as Filmed - Existing Bibliographic Record

87VL
DP5

Brown, John Newman,
...The epithets in Vergil's Aeneid; a disser-
tation... by John Newman Brown. Chicago, 1906.
2 p.l., 2-32 numb. leaves. 27 $\frac{1}{2}$ cm.

Thesis (M.A.) University of Chicago.
Typewritten.
Interleaved.

Restrictions on Use:

TECHNICAL MICROFORM DATA

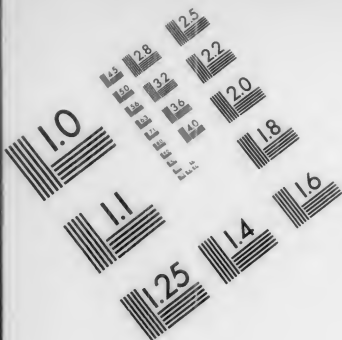
FILM SIZE: 35 mm

REDUCTION RATIO: 14x

IMAGE PLACEMENT: IA IIA IB IIB

DATE FILMED: 8-28-91 INITIALS V.W.D.

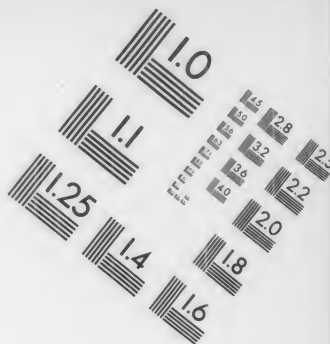
FILMED BY: RESEARCH PUBLICATIONS, INC WOODBRIDGE, CT



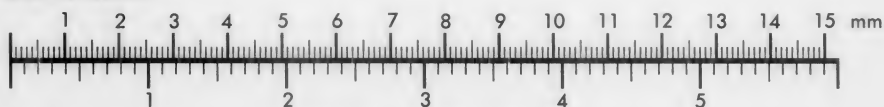
AIM

Association for Information and Image Management

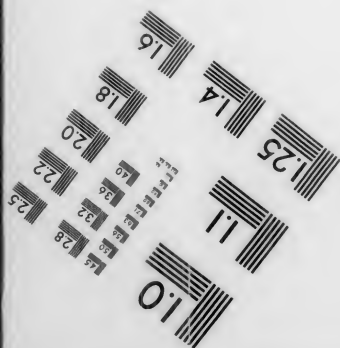
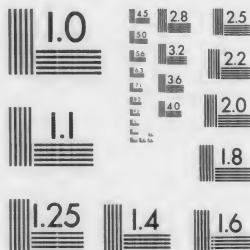
1100 Wayne Avenue, Suite 1100
Silver Spring, Maryland 20910
301/587-8202



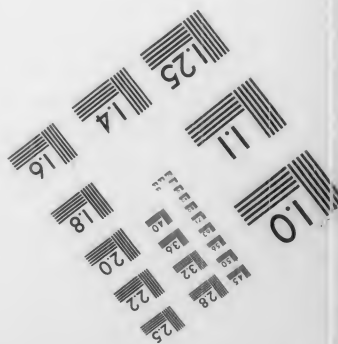
Centimeter



Inches



MANUFACTURED TO AIM STANDARDS
BY APPLIED IMAGE, INC.



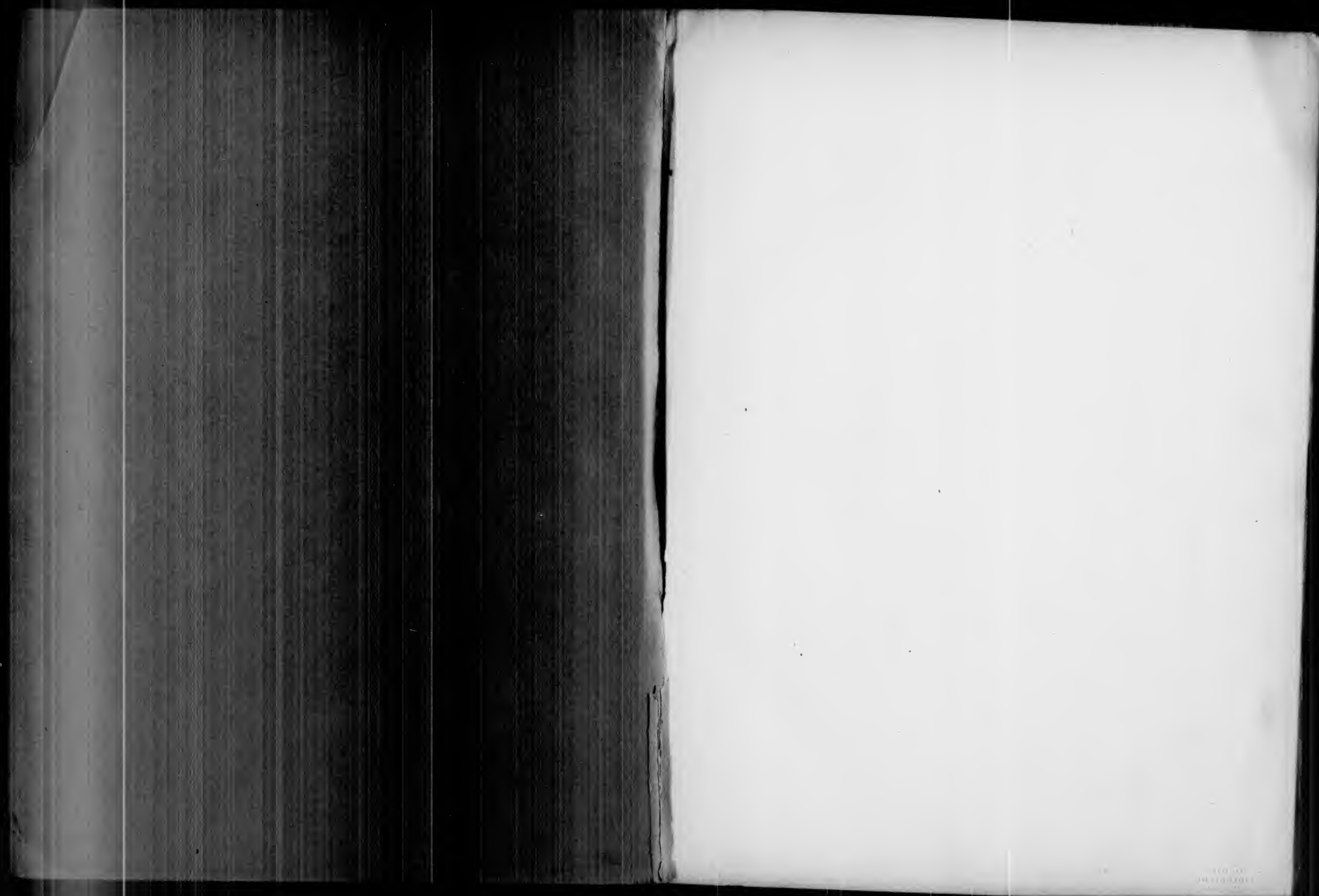
CHARLES KNAPP
LIBRARY
1937

John N. Brown
Emory + Henry College
Emory, Va.

Columbia University
in the City of New York

LIBRARY





The University of Chicago,
Founded by John D. Rockefeller.

Personal

* *

THE EPITHETS IN VERGIL'S *ÆNEID*.

* *

A Dissertation
Submitted to the Faculties of the Graduate Schools
of
Arts, Literature and Science
in candidacy for the degree of Master of Arts.
Latin.

* *

by
John Newman Brown.

Chicago.
1908

The University of Chicago
Presented by John D. Rosenblatt

THE EPIITHETS IN VERGIL'S AENEID

A Dissertation
Submitted to the Faculty of the Graduate School

in candidacy for the degree of Master of Arts
by

JOHN ROSENBLATT

87VL
DBS
1938

June 27, 1938. 29.

The Epithets in Vergil's Aeneid

Introduction

The main purpose in considering the epithets of the Aeneid will be (1) to note the different general types, (2) to discuss briefly the particular nature and value of each separate type with probable subdivisions, (3) to tabulate so far as may be possible all the cases where these epithets occur.

It should be said in the outset that in any classification that may be arranged, difficulty will be encountered in getting clear-out divisions. Some epithets might be classed under either of two types and the feeling is frequently so ambiguous that it is difficult to state positively to which they really belong, but I shall have occasion to call attention to this point later.

Naturally in any general discussion of the epithets here used by Vergil, those applying to Aeneas will fall in the most prominent position, and require a considerable amount of attention, and, for this reason, I begin the subject with the consideration of this class.

"Conventional" Epithets.

Such epithets as "fidus Achates", "Pius Aeneas" and perhaps "alta Roma", etc., are called "conventional", i.e., used predominantly in a formal manner, without absolute regard for the real situation.

A. Personae.

Aeneas is called first, "virum", line 1; then "insignem pietate virum", line 10; "Aeneas" in line 93, 128, 170, 180; and ⁱⁿ 220 of Book I; he is called "pius" and thence he is called by this and other epithets in varying proportion to the end of the poem. He is referred to as "Aeneas", simply, without epithet one hundred and sixty seven times, and for the benefit of those who may wish to compare the instances where epithets are used with those where they are not, we shall give these in full. "Aeneas" occurs with-

the Epithets in Vergil's Aeneid

The main purpose in considering the epithets of the Aeneid will be (1) to note the different general types, (2) to discuss briefly the particular nature and value of each common type with graphic illustrations, (3) to indicate on the way to the end all the cases where these epithets occur.

It should be said in the first place to my knowledge there may be arranged differently with an advantage in the following out divisions. Some epithets which are common to two or three types and the feeling is frequently as though they are in a class of their own, so that they are usually treated as a class. I shall have occasion to call attention to this point later.

Naturally in any general discussion of the epithets one must by Vergil, those applying to Aeneas will call in the same treatment position, and require a considerable amount of explanation, and for this reason, I begin the subject with the consideration of the

class. — "Conventional" Epithets.

Such epithets as "Iliac Aeneas", "Iliac Aeneas" and "Iliac Aeneas", etc., are called "conventional", i.e., those which hardly in a formal manner, without special regard for the real

A. Person.

Aeneas is called first, "veter", line 1; then "longaeque fidei", line 10; "Aeneas" in line 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

out epithet as follows:

Book I: 92, 128, 170, 180, 230, 421, 438, 451, 509, 544, 575, 588, 617, 631, 643, 667, 709, 715.

Book II: used only once and that with "Pater."

Book III: 41, 97, 288.

Book IV: 74, 117, 142, 150, 191, 260, 279, 304, 329, 554, 571

Book V: 1, 44, 90, 129, 282, 308, 381, 485, 675, 531, 708, 741, 755, 804, 809, 850.

Book VI: 40, 156, 183, 210, 250, 261, 291, 317, 224, 467, 475, 539, 548, 559, 635, 685, 703, 711, 860.

Book VII: 29, 107, 234, 263, 280, 288, 310.

Book VIII: 11, 67, 73, 126, 152, 178, 182, 308, 311, 380, 463, 465, 496, 552, 586.

Book IX: 8, 81, 97, 177, 192, 228, 241, 448.

Book X: 25, 48, 65, 81, 85, 147, 217, 229, 287, 311, 315, 332, 343, 494, 511, 530, 569, 578, 599, 637, 647, 649, 656, 661, 769, 776, 787, 796, 802, 809, 816, 863, 873, 874, 896.

Book XI: 2, 36, 73, 95, 120, 282, 289, 442, 446, 511, 908.

Book XII: 63, 108, 195, 323, 324, 384, 399, 428, 481, 491, 505, 536, 540, 554, 580, 628, 654, 678, 746, 760, 772, 783, 887, 919, 939.

"Pius Aeneas" is used twenty times as follows:

I: 220, 305, 378; IV: 393; V: 26, 286, 418, 685; VI: 9, 176, 232; VII: 5; VIII: 84; IX: 255; X: 591, 783, 826; XI: 170; XII: 175, 311.

"Pater Aeneas" occurs twenty times as follows: I: 580, 699; II: 2; III: 343, 716; V: 13, 348, 461, 545, 700, 827; VIII: 29, 115, 606; IX: 172; XI: 172, 184, 904; XII: 166, 440, 627.

"Nate dea" occurs only ten times: I: 582, 615; II: 289; III: 274, 435; IV: 580; V: 383, 474, 709; VIII: 59;

out omitted as follows:

Book I: 21, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Note particularly: *Sido callidulus*
 "Sosten superbium" in line 424. Bl. IX
 "Dux inclute Tancrum" Bl. IV, 562.

Handwritten notes:
 Dux inclute Tancrum
 Siden callidulus

He is called "magnus" five times, "Dardanus" four, "Sate sanguine divum", "^{hi}magnus", "dux Troianus", "bonus", "ingens", etc., less than four times each, making in all ninety-seven uses with epithet.

Thus it will be seen that out of the two hundred and sixty-four times Aeneas is referred to, epithets are used in thirty-six per cent. of them, and "pius" occurs in only eight per cent. of the whole, and of all the cases where epithets occur, "Pius" and "pater" occur only about once in thirteen, and "nate dea" just half as often.

The epithet "pius", however, carries greater weight than any of the others, though it occurs so much less frequently than we should suppose. The first time it is used is in Book I after the storm when the ships have been drawn into the quiet recess and the sailors, after a hearty meal of venison and wine, have stretched themselves upon the grass; then they begin to bewail the loss of their friends and especially does the "pius Aeneas". Just before this Aeneas had climbed upon the rocks and anxiously scanned the sea for traces of his friends, but Vergil calls him simply "Aeneas". In the next instance, I, 305, he lies awake "revolving many things" and determining that on the morrow he would find out upon what shore they had come. This has nothing to do with "pietas" necessarily, yet he is called "pius Aeneas" in this connection. In I, 378, following closely the above situation, Venus meets him and inquires his name and country. He answers, "sum pius Aeneas" etc., (Cf. Odyssey, IX, 19) and says further that he is seeking his country, Italy. Here the epithet is somewhat more appropriate to the thought

The other situations are similar to those above given. Five of the twenty refer to funeral rites and grief for friends; six refer directly to prayers to the gods and the fulfillment of destiny; one

Note Pius: Bk II, 393

note also, "perfidious", & "Hostis"

-4-

is used where he tries to make peace after the broken treaty with Latinus, and Evander, when he is mourning the death of Pallas, forecasts the penalty Turnus is to pay at the hands of the "pius Aeneas"; and seven seem to have no special local significance.

Now it might be urged that since this epithet has not always a local significance, it is bald and inappropriate, but this objection is not sound, even with any conventional epithet. In the best characterisations, many devices are resorted to to produce recognizable features, even though these features may not be always prominent. We Americans, for instance, have shown a pardonable fondness for applying epithets to our great warriors, even though the connection be very trite and inconsistent. It would be very inaccurate and unfair to say that "pius" is an inappropriate and outworn expression, unless we could rid our own speech of the tendency to the use of the epithet, though, of course, our higher forms of literature do not contain so much of it.

The average student does not read more than the first six books of the Aeneid, hence meets the epithet "pius" only eleven times at the most, yet he usually thinks of Aeneas in connection with this word, so that there must be some force either in the situation or in the epithet to create this impression. *The fact is, the whole poem is so full of this thing that we unconsciously recognize in nearly all that Aeneas does, this guiding principle of his life, represented by "pius", and whether he is described by this to our satisfaction or not, he is evidently what Vergil intended him to be—a heroic example of the Roman idea of "pietas."

*A teacher of Vergil was asked recently, as a test of this point, how many times "pius" occurred in the first six books. She replied that one hundred would be a safe estimate.

So far as meter is concerned in Vergil's use of "pius", the effect is practically the same throughout. In sixteen of the twenty times it is used, it stands in the same position near the first of the line—as near in fact as possible—preceded by some monosyllable, as "tum", or "at". There is some evidence that this placing of the epithet near the beginning of the line is intended to throw special emphasis on the epithet or on the personality of the hero, for this is an easy combination and could be placed later in the line. The connectives "tum", etc., usually begin a new turn in the expression and often show Aeneas rising to an occasion prepared for by what precedes.

The fact that this comes near the first of the line does not argue that the first position is more prominent than the last, because the length of the syllables is such that it would be rather difficult to arrange for "pius Aeneas" to close the line. "Fidus Achates" and several other epithets fall uniformly at the last of the verse.

In nearly every case, it is the author himself who calls Aeneas "pius". We could easily see why it could not be used in the vocative, but there is no apparent reason why other characters in the book should not call him so. As a matter of fact, only three speak of him thus: Entellus at the games, V, 418; Aethes, as the two youths are starting from the fortress to inform Aeneas of the up-rising of Turnus, IX, 255; and by Evander, XI, 170.

Singularly enough, "Pater Aeneas" is used exactly as many times as "Pius Aeneas" and in exactly the same position with reference to the meter, all except two of the twenty cases falling near the first of the verse, which begins necessarily with a monosyllable, as was the case with "pius". This epithet, too, is used by the

author and rarely, if ever, by any character associated with Aeneas.

In the first instance, I, 530, where Aeneas and Achates are concealed by a cloud while their story is being told to Dido, Vergil himself speaks of him as "pater Aeneas", but when Achates addresses him in the next instant, he calls him "nate dea" instead of "pater." In the second situation, Dido is seated, ready to hear his story; she is called "regina", he, "Pater Aeneas". The third and fourth instances are practically repetitions of the second, but a greater variety is found in Book V. Here it is "Pater Aeneas" that erects the goal for the boat race, or pronounces verdict at the close of the foot race. Entellus had spoken of him as "pius Aeneas", but when the boxing match between Dares and Entellus became serious, it was "pater Aeneas" who put an end to it. "Pater Aeneas" sends Egeides to call Ascanius to make ready for the boys' cavalry display; then when the women have set fire to the ships and "pius Aeneas" has prayed to Jupiter to put out the fire, "pater Aeneas", somewhat disheartened by their partial misfortune, considers whether he shall go on or abide there.

This term as well as "pius" meant far more to the Roman than it can to us because their institutions were different. Two situations are interesting enough to note: in XI, 184, Aeneas and Tarchon begin the burial of their dead, and though on similar occasions, he was usually "pius", he is here called "pater", but in XII, ff:

"Hinc pater Aeneas Romanae stirpis origo
Sideris flammantis clipeo et caelestibus armis
Et iuxta Ascanius magnae spes altera Roma."

the meaning is clearly appropriate.

In this connection a similar reference may be made with regard to "pius" which illustrates the situation well: XI, 175;

to "plus" which illustrates the situation well: XI, 145;

In this connection a similar reference may be made with regard to the meaning as clearly appropriate.

It is not necessary to repeat the same thing again and again. It is not necessary to repeat the same thing again and again.

XII, 11:

...he was usually "fine", he is here called "fetter", but in
Tertius begins the burial of their book, and though on another page
notions are interesting enough to note: in XI, 144, Agnes and
it can be seen how their indignation was ill-timed. Two dif-
This form as well as "plus" must be new to the Roman task
whether he shall go on or shall stop.

...somewhat distinguished by their mental structure, considerable
and "plus" has been used to indicate the end of the line, "fetter"
occasionally display: then when the scene has been set for the play
Agnes" sends Euphrates to call Agnes to see the boys for the boys
even serious, it was "fetter" and not to it. "Fetter"
Agnes", but when the scene has been set for the play
the scene of the play. "Fetter" has been used to indicate the end of the line
that scene has been set for the play. "Fetter" has been used to indicate the end of the line
a further variety is found in the text. "Fetter" has been used to indicate the end of the line
and Tertius has been used to indicate the end of the line. "Fetter" has been used to indicate the end of the line
his story; who is called "fetter", and "fetter" has been used to indicate the end of the line
"fetter". In the second instance, "fetter" has been used to indicate the end of the line
dresses him in the next instance, he calls him "fetter" and not to it. "Fetter"
his himself speaks of him as "fetter" and not to it. "Fetter" has been used to indicate the end of the line
concerning by a kind of story which is called "fetter", but when Agnes and
In the first instance, "fetter" has been used to indicate the end of the line
author and variety, it is not necessary to repeat the same thing again and again.

See Bk VI, 679. *Pater Anchises*

"*Tum pius Aeneas, stricto sis ense precatur*".

This line might be taken as a basis for an explanation of the general idea of "pius"—mighty in sword and pietas.

His father was called "pater Anchises" until his death, then Aeneas began to be called "pater"—not before. In Book V, which is devoted to the games in honor of Anchises, Aeneas is called "pater" indiscriminately and a greater number of times than in any two books elsewhere.

"Pater Aeneas" is used in connection with Dido, though not in Book IV, while "pius" is never used with her, except when Aeneas is preparing to leave in obedience to the divinities.

Next in importance to the two epithets above given, is "nate dea" which occurs ten times—just half as many times—and nearly all of the ten cases occur in the first six books: twice in Book I, once in Book II, twice in Book III, once in Book IV, and three times in Book V. It occurs only once after this, in Book VIII.

In six instances out of the ten, "nate dea" begins the verse; three fall in the second foot and the other in the third. None fall toward the last part of the line, as was noticed in regard to "pius" and "pater."

He is called by this name always in the vocative and necessarily by some character in the book, such as Entellus, Achates, Hector's Ghost, and even Dido. The meter is responsible for this vocative use doubtless, for "natus dea" would be an unusual combination and, unless the words could be separated, which is not common with important epithets, its use would have to be avoided. Not only are these epithets rarely separated but they also precede their nouns, which complicates this use still more.

The situations in particular are no more striking and appropriate

[illegible]

with this, than with the other epithets, hence, we shall not give them in detail. The second use, I, 615, presents a contrast, perhaps intentionally.

"Quis te nate dea per tanta pericula causa insequitur?"

The next, II, 289, is somewhat similar; as Troy is burning, Hector advises the "goddess born" Aeneas to flee. Nearly all the other cases refer to prophecies and are thus fairly appropriate.

"Troius Heros" is used five times but not until Book VI, when Aeneas meets Dido in the world below and in tears addresses her. It may be well to note here that he is more often spoken of by some epithet implying his Trojan descent, in connection with Dido, than otherwise--never with "pius", as has already been noticed. Vergil possibly felt that between Rome and Carthage there was not only destiny, but a prouder parentage, implying prejudice. The other uses of "Troius heros" are in battle situations, and are very aptly used. The references are: VI, 451; VIII, 530; X, 584; XI, 886; XII, 502.

This epithet always comes at the end of the line and is always in the nominative case. He is also called "Tros Aeneas" and "Troius Aeneas" five times. Other names such as, "Trojanus dux," "Dardanus", etc., which I shall not notice here, are used occasionally.

"Ingens" which is used twice, has some local significance in both cases. Evander, VIII, 367, is taking "Ingens Aeneas" to a very small (angusta) and humble dwelling which affords a contrast to the dignity of the guest, and in Book VI, 125, Charon drives his barge of sewn hide to the landing where it "groans under the weight" as it receives the body of "Ingens Aeneas."

While the epithets of Aeneas are very important, they do not constitute even the greater part of the personal, conventional

While the opinions of Americans are very important, they do not constitute even the greater part of the movement, conventional

It receives the body of "Ingram Anne".

of even this to the landing where it" comes into the water" as

identical of the guest, and in Book VI, 186, Emerson writes: "In large

Staphylinus sp. (detected by smell)

CH-1 of "Foreign Travel" dated at 758, 1114, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132

"Innocent" which is used twice, and also "innocence" 28

"Hurry up" etc. which I shall not bother you, are much appreciated.

"Trotter Aspects" 175 times. Other words used 21. "Trotter Aspects" 175 times.

He is also one of the country's top

and to have with an average of 1000 to 1500

[illegible]

U.S. DEPARTMENT OF JUSTICE

1960-1961

Downloaded At: 11:53 11 September 2009

[illegible]

ordered for the 1950s. The 1950s were a time of great change for the world, and the 1950s were a time of great change for the United States. The 1950s were a time of great change for the world, and the 1950s were a time of great change for the United States.

It has to wait to get a new line to its own office.

As shown in the table below are the results of the survey.

*Typing Rate: In each five lines per hour 77.4%

© 1999 Blackwell Science Ltd, *Journal of Internal Medicine* 245: 101–108

Director advised the "National Bureau" Bureau of the

The next II. 11. 1883 is described as Type 1 in the

"Will be in the office at 10:00 AM on Monday, 10/1/78"

...villanostesit

11. The second one, I did not know at all. It is a very old one, and I have not seen it for a long time. It is a very old one, and I have not seen it for a long time.

with this, than with the other evidence, however, as well as

epithets, though no other one person has as many as he. It will also be found that the epithets in this case mean more and affect the general tone of the poem more than the others, which is most likely the reason that both teachers and students of Vergil have the impression that "pius", for example, is used much more frequently than it really is.

I shall now notice briefly the other characters to whom epithets are applied.

Juno is used without epithet twenty times: four times in Book I, once in Book II, once in III, once in IV, twice in V, once in VI, four in VII, four in X, and twice in XII. She is spoken of with epithet twenty-nine times, as follows:

"Saeva Juno", three times: Bk. I, 4; II, 612; VII, 592.

"Aspera Juno", once: Bk. I, 279.

"Regia Juno", four times: I, 443; IV, 114; VII, 438; X, 62.

"Atrox", once: I, 662.

"Iniqua", I, 668; VII, 292.

"Bona", I, 734.

"Magna", III, 437; IV, 45.

"Pronuba", IV, 166.

"Maxima", IV, 371; VIII, 84; X, 685.

"Saturnia Juno", IX, 2, IX, 745, IX, 802, X, 760, XIII, 156; and "Saturnia" alone in I, 23.

She is called "interpres curarum et conscia Iuno", IV, 608; "Juno omnipotens", IV, 693; "Inferna", VI, 138; "Saeva Jovis coniunx", VII, 287; "Magna Jovis coniunx", VII, 308.

In eighteen out of the twenty-nine cases with epithets, Juno falls at the close of the line, and in the rest, it comes near the first as a rule, though more freedom is shown in this than in the

epithets, though no other one person has so many as 10. It is also be found that the epithets in this class were used and others the general tone of the poem more than the others, which is more likely the presentist point of view and manner of Virgil than the impression that "Juno", for example, is more used than Propertius than it really is.

I shall now notice briefly the other epithets in this class and apply them.

Juno is used without epithet twenty times: Book I, lines 7, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

twenty-nine times, as follows:
"Bona Juno", three times: III, 1; III, 11; III, 111.
"Aurea Juno", once: III, 1.
"Regia Juno", four times: I, 43; I, 437; IV, 11; IV, 111.
"Atrox", once: I, 43.
"Induta", I, 43; VII, 111.
"Ira", I, 43.
"Magna", III, 437; IV, 43.
"Proserpina", IV, 111.
"Mentis", IV, 111; VIII, 111; X, 111; X, 111.
"Saturnia Juno", IX, 1; IX, 11; IX, 111; IX, 111; IX, 111.
and "Saturnia" alone in I, 11.
She is called "interpres curiae atque iurae" IV, 111.
"Juno omni potens", IV, 111; "Induta", VI, 111; "Magna Jovis coniunx", VII, 111; VII, 111.
In eighteen out of the twenty-nine cases with epithets, Juno falls at the close of the line, and in the rest, it comes near the first as a rule, though more frequently is shown in this than in the

Aeneas epithets.

The situations are such with reference to the particular meanings that the effect ~~is~~ produced by these epithets is more local than is the case with any of the others, and the words border more closely on an adjectival sense. This is especially true of such expressions as "saeva Juno", "atrox Juno", etc., In the case of "Saturnia Juno", "Maxima Juno" and similar words, the effort to end the line harmoniously is evident, as these words form a very agreeable combination.

In the Dido epithets, ~~we~~ find very much the same variety, though necessarily fewer cases. She is referred to sixteen times without epithet and these occur in Books I and IV. *Saturnia? etc?*

She is spoken of with epithet nineteen times, and eight different epithets are used, as follows:

"Siconia Dido", I, 446; I, 613; IX, 266; XI, 74.

"Pulcherrima Dido", I, 496; IV, 192.

"Phoenissa Dido", I, 670; VI, 450. *See specially IV, 348 for context*

"Infelix Dido", I, 749; IV, 68, 480, 529, 596; VI, 456.

"Elissa", IV, 610; V, 3.

"Miserrima Dido", IV, 117.

"Optima Dido", IV, 291.

"Candida Dido", V, 571. = 571

In the thirty-five cases with an^d without epithet, Dido falls in the last foot seventeen times and at the first, three times; the rest are scattered in different positions throughout the verse.

Iulus is called Ascanius about as often as he is called Iulus, and very few other names are applied to him. He is called "parvus Iulus" only in Book II, and practically no other name for him is used in this book. This may be either a term of affection

[illegible]

not without some time down in there I tell it.

necessarily lower down. The is returned to within 20-30 miles

In the high altitude, with very much the same results. In fact

THESE ARE THE RESULTS OF THE ANALYSIS OF THE SAMPLES OF THE
SAND AND GRAVEL TAKEN FROM THE SITE OF THE PROPOSED
ROAD AND ARE IN ACCORDANCE WITH THE REQUIREMENTS OF THE
SPECIFICATIONS FOR THE CONSTRUCTION OF THE ROAD.

1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 26

1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 2593. 2594. 2595. 2596. 2597. 2598. 2599. 2600. 2601. 2602. 2603. 2604. 2605. 2606. 2607. 2608. 2609. 2610. 2611. 2612. 2613. 2614. 2615. 2616. 2617. 2618. 2619. 2620. 2621. 2622. 26

"Phonetic Notes", I, 250; VI, 250.

Wittgenstein, Ludwig. 1953. *Philosophical Investigations*. Translated by G. E. Hughes. New York: Blackwell.

U.S. N. 1010, VI, "HUMAN LIFE"

VI, VI, "obito antea"

REV. VI, "11.11.11"

October 1940, V. 10.

his is used in this book. This may be either a form of ellipsis and very few other names are applied to him. He is called "Prime Nine" only in Book II, and practically no other name for him is used in this book.

or of size, with reference to Dido's attitude.

He is "parvus" in II, lines 563, 674, 677, 710 and 723; "pulcher Iulus" VII, 107; IX, 393, 310; "dulcis Iulus" I, 659; "lactus" IV, 140; "surgens Iulus" VI, 364; X, 534; "maestus" XII, 110, and "Maerens" XII, 399. He is called Ascanius in I, 267, 646, 691; II, 598; III, 339, 484; IV, 84, 156, 274, 354; V, 597, 667; VII, 522; IX, 256, 258, 622, 636, 646, 649, 662; X, 47, 236, 605; XII, 168/

There are fifty-eight cases in all, where Iulus is referred to, twenty-four of which are Ascanius, twenty as Iulus without epithet, and the rest with epithet. In seven of these cases, "Ascanius" begins the line; in thirty-two, "Iulus" in various case form closes the line, and these without epithet.

There are many epithets of the "fidus Achates" type which I shall now note briefly, before passing to the epithets which do not apply to persons.

The epithet just mentioned is probably the most extreme case of the conventional type, as its local meaning is very slight except as it implies in a general way the chief characteristics of the person.

Achates is mentioned twenty-one times as follows: "Fidus Achates", Book I, 188; III, 158; VIII, 521, 586; X, 322; XII, 384; "Fortis Achates", I, 120, 579; "Rapidus" which is very appropriate as he is being sent on a mission by Aeneas, is used I, 644; "Magnus Achates" is used in X, 344. He is referred to without epithet in I, 174, 312, 459, 513, 581, 656, 696; III, 523; VI, 34; VII, 466; XII, 459.

In absolutely all these cases, whether with or without epithet, "Achates" closes the line, though in a very few instances the epi-

It is absolutely all the same, whether with or without "the
"the" alone the line, though in a very few instances the
is absolutely all the same, whether with or without "the"
III, 400.

In I, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980,

thet and ^{the noun (here)} ~~nom~~ are separated.

Achilles is "saevus Achilles" in Book I, 458; II, 29; "immitis Achilles" in I, 30; III, 87; "magnus" XI, 438; "cristatus", I, 468; "Larissaeus" II, 197 and without epithet in I, 475, 484, 752; II, 275, 540; V, 804; VI, 89, 168; XII, 382, 545. This word, too, comes always at the last of the line.

Hector is called "saevus" in I, 29; "maestus" in II, 270; "magnus" VI, 166, and "maximus", possibly for the sake of the meter, in V, 371.

He is referred to only eight times without epithet: II, 275, 282, 522, 543; III, 343; IX, 155; XI, 289.

We find "fortis Gyas" twice, I, 222, 612, and "fortis Cleanthus" three times; I, 222, 510, 612. Gyas is spoken of in connection with the boat race in Book V six times, but never with an epithet, and Cleanthus, three times in this book without epithet.

These are the principal ^a cases where the conventional epithets occur, applied to persons, except those of Juppiter, which I shall mention briefly. Those already given have been considered more minutely as to the number of occurrences and references than was otherwise necessary, because of the general misconception as to their use. None of them occur so frequently as is generally supposed.

Juppiter is used simply, fifty-one times, but the references are not necessary. He is called "Pater omnipotens" usually in prayers, nineteen times; "Divum pater atque hominum rex" about four times; "Genitor" twelve times. He is called by various names, such as "Regnator Olympi," II, 779; "maximus pater", III, 107, or "deum rex" III, 375, etc., twenty times.

Usually in prayers the longer and more sonorous phrases are used, but in a mere reference, some word like "Juppiter" or "Genitor" is easier.

I shall now notice the epithets which do not apply to persons entirely, or rarely, and are necessarily different in many ways. Though they do not in all cases conform to our definition of "conventional", still their common recurrence makes this classification admissible.

Several words occur in this connection, such as "antiquus", "altus", "celsus", and "vetus." When Vergil calls a thing "high", it is nearly always high, but the same might be said also of "pius" or "pater Aeneas", but whether or not these characteristics are the most prominent in the situation is another question. So when he speaks of "the walls of lofty Rome", he is not describing the city any more than he is describing Aeneas, yet the general impression conveyed is one of stateliness. He often calls things "old" that are not old, because of his fondness for the use of these "conventional" words.

He uses "antiquus" thirty-eight times; usually of some land or city, though he speaks of "ancient care", (VII, 365), "ancient race" (VI, 580), or "ancient name", etc. indiscriminately. Dido bewails to her sister in IV, 431, that Aeneas has betrayed their "ancient wedlock" (*coniugum antiquum*) and speaks of her first husband as her "ancient husband" in IV, 458. Many of these cases, however, will be found very appropriate and should possibly not be called conventional, but for convenience, in comparisons, etc., I shall give all the references together. They are:

Book I, 12, 375, 531, 626, 642.

II, 137, 188, 363, 635, 714, 742.

III, 15, 96, 131, 164, 342.

IV, 312, 431, 458, 633, 670.

V, 608, 688.

A. Thurn

I shall now notice the system which is not a copy in person
entirely, or nearly, and are necessarily different in many ways.
Though they do not in all cases contain the same definition of
"conventional", still their general treatment seems to be essentially
entirely different.

Several words occur in this connection, such as "conventional",
"right", "wrong", "good", "bad", "virtue", "vice", "justice", "injustice",
it is nearly always right, but the same might be said of "justice".
or "right justice", but whether or not these characterizations are the
most prominent in the literature is another question. It must be
stated that "the right of property" is not associated with
only any one thing but is something broader, for the general justice-
also conveyed in one of its meanings. It often carries with it
that not only, because of its position for the use of things
"conventional" words.

He uses "antiquary" thirty-eight times; meaning of the term is
only, though he speaks of "antiquary" (VII, 300), "antiquary" (VII, 300),
(VI, 300), or "antiquary" (VII, 300). Indistinctly, it is
wells to his class in IV, 421, that justice has a special force
"antiquary" (conventional antiquary) and a sense of the first meaning
as for "antiquary" in IV, 421. Many of these cases, how-
ever, will be found very suggestive and should possibly not be called
conventional, but for convenience, in comparison, etc., I shall give

all the references together. They are:

- Book I, 12, 278, 281, 282, 283.
- II, 127, 128, 129, 130, 131, 132, 133, 134, 135.
- III, 10, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- IV, 212, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500.
- V, 200, 201.

Book VI, 179, 580, 648.

VII, 38, 178, 306, 365.

IX, 647.

X, 719.

XI, 316, 540, 851.

XII, 347, 539, 897.

"Altus" is used with various words from mountains and cities even to small details. It occurs one hundred and fifty-one times, as follows: Book I, 7, 34, 61, 95, 209, 427, 429, 680; II, 2, 56, 219, 448, 464, 635; III, 522, 619, 644, 662, 675, 678, 681; IV, 97, 151, 187, 230, 265, 345, 443, 574, 648, 665, 691; V, 12, 45, 175, 220, 243, 261, 443, 511, 549, 568, 727, 732, 799, 841; VI, 9, 41, 179, 237, 310, 323, 436, 500, 522, 599, 603, 787, 836; VII, 6, 25, 59, 82, 95, 108, 141, 200, 275, 362, 413, 563, 674, 726, 765; VIII, 27, 115, 321, 395, 423, 461, 541, 691, 692; IX, 81, 169, 325, 388, 530, 557, 644, 697, 699, 749, 805; X, 53, 86, 101, 131, 126, 246, 257, 374, 469, 526, 633, 658, 687, 707, 723, 737, 806, 850, 857, 875; XI, 36, 95, 98, 187, 211, 235, 256, 301, 456, 452, 490, 633, 721, 726, 740, 751, 797, 817, 837, 849; XII, 114, 181, 244, 295, 357, 474, 523, 546, 547, 675, 705, 752, 787, 836, 929, 941.

"Celsus" is made use of twenty-one times, often with "pup is" or similar word: I, 56, 183, 375; III, 245, 293, 527, 679; IV, 397, 554; V, 35, 439; VI, 805; VIII, 65, 107, 604, 680; X, 51, 261, 655; XI, 320; XII, 564.

"Vetus" which occurs twenty-three times is used more often with persons or land marks: I, 215; II, 513, 713; III, 84, 102, 181; IV, 23, 539; V, 59, 576, VI, 527, 731; VII, 177, 204, 254, 795; VIII, 187; 332, 356, 500, 600; IX, 736; XI, 182.

Book VI, 170, 200, 240.
VII, 22, 128, 200, 202.
IX, 247.
X, 170.
XI, 125, 240, 202.
XII, 247, 202, 207.

"Athena" is used with various names from antiquity and the Middle Ages to name the goddess. It occurs in Book I, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Descriptive - Picturesque

I shall now take up the descriptive and picturesque epithets. If a few examples of each type are compared, it will be found that what was suggested in the beginning as to interlapping of these various divisions is most true of these two classes. In fact, many would doubtless classify some of these examples as common adjectives with very little poetic significance.

A. Picturesque
By a picturesque epithet, ~~we~~ mean one which brings some feature of an object into prominence for picturesque effect. For example in VII, 8, the moon is called "candida luna", or in VII, 23, "radiantis lunae", throwing all the force of the idea into a picture of the moon with these features in picturesque prominence.

These epithets fall naturally into several subdivisions: those of the above type refer to the brilliant appearance of an object; some denote pure color; some picture such scenes as waves in motion and others denote shape merely. Of the latter class, ~~we~~ find the fewest cases: Book II, line 51, "curvam alvum" referring to the body of the wooden horse against which Laocoon hurled his spear. "Curvis carinis" in II, 179, is evidently of Homeric influence if not direct adoption, as is also "curvae puppes" in VI, 4, though the idea is intended to be picturesque and not descriptive. In Book III, 16, is "curvo litore" which occurs also in some form in III, 238, III, 643, I, 683 and in XI, 184; Of the same type is "curva valle" in II, 748; "Curvae securae" VII, 184.

We have also "curvis cavernis", III, 674; "curvato gurgite", III, 564; "curvam falcon", VII, 179; and "curvo cornu", VII, 497; and 513. Another of these shape epithets is "pedibus uncis" which is always used in this particular form. In III, 233, it describes the claws of the harpies as they sweep down upon the tables of Aeneas and his companions. In IX, 584, Turnus divides Lycus for

I think now take up the descriptive and explanatory material. If a few examples of each type are presented, it will be found that they are suggested by the beginning of the paragraph or topic sentence. In fact, the division is made at the first sentence. The first

A. P. ...

By a handwritten note, I was informed that the
of an object into position for the purpose of the
in VII, of the same "series" as in VI, in the
series in VII, showing the same as the series in VI
of the same series in VII, showing the same as the series in VI

1. The above type is the same as the one in the
 2. The above type is the same as the one in the
 3. The above type is the same as the one in the
 4. The above type is the same as the one in the
 5. The above type is the same as the one in the
 6. The above type is the same as the one in the
 7. The above type is the same as the one in the
 8. The above type is the same as the one in the
 9. The above type is the same as the one in the
 10. The above type is the same as the one in the

the class of the parties as they stand upon the basis of
 demands and the objectives. In III, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

trying to escape him by climbing a wall, as though he could do so, "like Jove's armor bearer with crooked claws;" XI, 723, describes a falcon's, and XII, 250, an eagle's claws. (Compare Tennyson, "The Eagle": "He claps the crag with crooked hands," etc.)

Another style of the picturesque type is found in such expressions as "the golden stars", "the glimmering moon", etc., where a heightened brilliancy is sought for rather than a description involving color or shape, as already mentioned. The range of adjectives thus used is not large, yet the effect varies. In II, 172 we have "coruscae flammæ" referring to the flames darting from the eyeballs of the statue of Tritonia when it was profaned; in II, 405, the eyes of Cassandra, Priam's virgin daughter, as she was dragged along in the sack of Troy, were "ardentia lumina"—raised to heaven in vain.

The sword is often spoken of as "flashing" when it is about to be used as an instrument of death, and as it must appear to the one upon whom it is to be used. In II, 333, it is "merens corusco" when Panthous, telling Aeneas the state of affairs and the doom of Troy, says that "the edged sword with glittering point stands ready at the gate for dealing death." A similar use is in II, 552, where Pyrrhus draws his "flaming sword" (coruscum ensen) to slay Priam.

Armor is spoken of as "shining" (fulgens) though not always in battle. The sword may have been always sheathed when not in use, while the armor shone even out of battle. Once the above adjective refers to a youth in battle costume, and several times "shining armor" is used in the funeral ceremonies of a dead hero.

The references to the above are: "fulgentibus armis" II, 749; VI, 217, VI, 861, XI, 188; "fulgentia arma" VI, 490; XI, 6. There is also "Aera micantia" in II, 734, and "ardentes clipeos" in the same line; "ensen fulmineum" occurs in IV, 580, and "fulg^{gente} ense"

trying to measure his by dividing a wall, as though it could be
"like lover armor beaten with sword blows," II, 795, describing
a talisman, and XII, 800, an eagle's claw. (Compare "The
"The Eagle": "He claims the eagle with sword blows," etc.)
Another style of the talisman is found in some instances
as "the golden eagle," "the golden eagle," etc., where a talisman
utilizing its weight for weight, from a talisman, from a talisman, from a talisman
or shape, as already mentioned. The name of talisman is found in
not found, yet the name is found. In II, 795, we have "golden eagle"
and "referring to the talisman design from the talisman of the talisman"
of talisman when it was found; in II, 795, we have "golden eagle"
Talisman's virgin design, as the talisman is found in the talisman of
Troy, were "golden eagle" - "golden eagle" - "golden eagle" - "golden eagle"
The sword is often spoken of as "golden eagle" - "golden eagle" - "golden eagle"
be used as an instrument of death, and as it was found in the talisman
upon whom it is to be used. In II, 795, it is "golden eagle" - "golden eagle"
when talisman, talisman, talisman, talisman, talisman, talisman, talisman, talisman
Troy, says that "the golden eagle with talisman, talisman, talisman, talisman, talisman"
the talisman for dealing death." A talisman was in II, 795, where Troy
that shows his "golden eagle" (golden eagle) - "golden eagle" - "golden eagle"
Armor is found in "golden eagle" (golden eagle) - "golden eagle" - "golden eagle"
battle. The sword may have been always described as in talisman
while the armor shows even out of battle. From the above talisman
relative to a youth in battle, talisman, talisman, talisman, talisman, talisman
armor" is used in the talisman, talisman, talisman, talisman, talisman
The reference to the armor is: "Talisman, talisman, talisman, talisman, talisman"
VI, 817, VI, 821, XI, 821, 822, VI, 822, XI, 822, VI, 822, XI, 822, VI, 822, XI, 822
also "armor talisman" in II, 795, and "golden eagle" in II, 795
this line; "armor talisman" occurs in IV, 822, and "golden eagle" in II, 795

in I, 414.

The stars are "aurea sidera" in II, 487, and II, 838: "stellis ardentibus", IV, 482, VI, 797, XI, 802, and "astra ignea" in IV, 352; "candida luna" and "radiantes lunae" have already been cited.

The lightning is "micantia fulmina" in IX, 732.

Of words denoting color much might be said (see Am. Phil. Jour. vol. IV, pp. 1-20), but only those which have particular picturesque bearing will be noticed here.

In "Qualis apes aestate nova per florea rura", I, 430, the picture means as much from a poetic standpoint, if not more, than the simile. In I, 469, "niveis velis" represents the tents of Rhesus. Some epithet of shape could have been applied, but the color is more prominent, especially under the circumstances.

When Aeneas stands forth from the cloud by which he has been concealed before his introduction to Dido, the light is called "lumen purpureum" (I, 590). In this case the attempt is made to heighten the color-picture where color is not necessarily involved, but the effect is not bad.

Possibly one of the prettiest of the picturesque epithets is where the epithet expresses an action, though the picture is in color: VII, 9,

----- nec candida cursus
Luna negat splendet tremulo sub lumine pontus."

The moon is not tremulous, but the moon shines white on the waves which tremble giving a very picturesque effect.

We find also "lumine fulvo" in VII, 76, which probably refers to the color of ordinary flames. In VI, 640, the fields are clothed with "sheeny light" (lumine purpureo.)

"Purpureus flos" occurs in various forms in V, 679, VI, 884, IX, 435 XII, 413, and "exoeo acantho", I, 649; "candida lilia" VI, 708; and

in X, 414.

The stars are "Antares" in II, 487, and II, 488; "Betelgeuse" in IV, 482, VI, 483, VII, 484, and "Rigel" in IV, 485; "Orion" in IV, 486, and "Taurus" in IV, 487.

The lightning in "Meteora" in IX, 488.

Of words denoting color which might be said to have been used in the text, only one (vol. IV, 489) has been found.

Nothing will be noticed here.

In "Orion" and "Taurus" in IV, 487, and IV, 488.

Picture words as much as "Orion" and "Taurus" in IV, 487, and IV, 488.

et alia. In I, 489, "Orion" and "Taurus" in IV, 487, and IV, 488.

et alia. In I, 489, "Orion" and "Taurus" in IV, 487, and IV, 488.

is more prominent, especially under the circumstances.

When Antares stands over the head of which he has been

concealed before the lightning in IX, 488, the light is called

"Orion" (I, 489). In this case the attempt to make it

heighten the color-picture which is not necessarily intended,

but the effect is not bad.

Possibly one of the greatest of the pictures in the text is

where the lightest expression is given, though the picture is in color:

VII, 489.

et alia. In I, 489, "Orion" and "Taurus" in IV, 487, and IV, 488.

The moon is not prominent, but the moon shines on the water with

trouble giving a very noticeable effect.

We find also "Orion" in VII, 489, which probably refers to

the color of ordinary flames. In VI, 489, the light is called

with "Orion" (I, 489).

"Orion" is given in various forms in V, 489, VI, 489, VII, 489, and

XII, 489, and "Orion" in I, 489; "Orion" in VII, 489, and

"purpureo color" in XI, 819.

There are several epithets of this picturesque color type which might also be regarded as "essential"; but the appeal is made to the eye, and the feeling is more for the picture than for an essential quality conceived by the mind. For instance, "the tawny lion", "yellow gold", etc., The former occurs in II, 722, *fulvique leones*, "fulvia leonis pellis", VIII, 552; and "fulvum leonem" in IV, 159. "Flavum" applied to gold occurs frequently; I, 592, VII, 279 X, 134; XI, 776; "laspide fulva" occurs in IV, 261; "fulva harena" in VI, 643; XII, 276; XII, 741; Hercules wore a lion's and Ornytus a wolf's skin with the "white teeth", "dentibus albis" still in the head; VII, 667, and XI, 681.

In IV, 687, Anna dries the "black blood" (*atros cruores*) from the wounds of her dying sister with her robe; the ground was spoken of after the slaughter by Enryalus and Nisus as stained with "black gore" (*atro cruore*, IX, 335) and in another battle scene, "ater cruor" pours forth freely.

Trees and branches are "leafy" or "green" as the case may be. The bees hang from a "leafy bough" (*ramo frondente*) in VII, 67, and in VII, 137, Aeneas binds his temples with a leafy bough. Similar expressions are in VI, 215, and III, 251: "viridi oliva", V, 494; "viridanti lauro" V, 539; "ilice nigra" IX, 381; "flava oliva" V, 309; and "viridesque herbas" in V, 330.

In "mare velivolum, terrasque iacentes", Book I, 224, is an example of a picture, as it appeared to Jove, for it is somewhat broad for the ordinary view.

In his epithet of the sea, Vergil often uses picturesque ideas, and in many cases motion is implied. "Altum" is used frequently, but should be noticed elsewhere. We find "tumidum aequor" in III, 157,

"Purchased color" in 1911.

[illegible]

"The above information was obtained from the records of the
 Bureau of the Census, Department of Commerce, and is being furnished
 to you for your information. It is not to be used for any other
 purpose than that for which it was obtained."

[illegible]

It is not surprising that the "Athenian" should be noticed elsewhere. In his opinion of the man, Virgil often uses the same words, and in many cases notice is implied. "Athena" is used frequently, and in many cases notice is implied. "Athena" is used frequently, and in many cases notice is implied.

as a general epithet; "caeruleo ponto" occurs in XII, 182, when Aeneas is merely swearing by the gods that dwell there; "vitrea unda" VII, 159; "vada caerulea" VII, 198; "vada livida" (the Styx) VI, 320; "spumantia frena" IV, 135; "spumosa unda" VI, 174; "surgentibus undis" VI, 354, and "iter liquidum" in V, 217 are picturesque epithets, except probably the last.

B. Descriptive

When Vergil says that Aeneas found and sacrificed a white sow, he uses a plain, unpoetic descriptive adjective, but in XI, 198, when he says that Aeneas and Tarchon, at the funeral of their friends, slay many "bristly swine" (sactyrosque sues) he is saying something about the swine which is not necessary for us to know in order to understand what is meant, and which is not picturesque in this connection. "Ferrea vox" VI, 628, does not involve sight and could not be picturesque; it depends partly upon the imagination or lodges with the imagination some element, poetically expressed by which the idea may be definitely located. These and similar epithets I call descriptive. They necessarily involve many features of other epithets and it is only by following the meanings that they can be separated. A bristly bear flying before the hunters would be picturesque; "white sow" in the sense used before was merely a modifying adjective, and yet if all sows were white and one of another kind were an impossibility, I should call "white" an "essential Epithet."

A descriptive epithet may involve an essential idea, as "tortos funes", IV, 575; an idea of magnitude as "vasta charybdis", VII, 343, "vasto aethere", V, 821, or "caelum profundum", I, 58. or situation as "nocte silenti", VII, 87, and there may even be a transference of the idea for descriptive effect, as in "nox umida", V, 738.

As the number of these epithets is so large, I shall not attempt to discuss them fully, but shall give the examples in full, with the

[illegible]

references in the order in which they occur in the Aeneid. Some of them are more or less doubtful, such, for instance, as "gentem togatam" in I, 282, but the descriptive feeling is prominent, if not predominant in most of them. They are as follows:

Book I.

| | |
|--------------------------|-------------------------|
| 42, rapidum ignem | 403 ambrosiae comae |
| 187, coloresque sagittas | 511 ater turbo |
| 190, cornibus arboriis, | 535 nimbus Orion |
| 282, gentem togatam | 621 opiman Cyprus |
| 284, claras Moenas | 661 Tyriosque bilingues |
| 300, aerea magnum | 663 aligeram amorem |
| 397, stridentibus alis | 693 mollis amaracus |
| 402, rosea cervice | 742 errantem lunam. |

Book II.

| | |
|---------------------|---------------------|
| 8 nox umida | 516 atra tempestate |
| 9 cadentia sidera | |
| 296 Vestam potentem | 590 pura luce |
| 381 caerulea colla | |
| 360 cava umbra | 593 roseoque ore |
| 496 spumens amnis | |

Book III.

| | |
|---------------------|-----------------------|
| 46 iaculis acutis | 357 tumido austro |
| 198 nox umida | 405 purpureo amictu |
| 110 vallibus imis | 419 litore augusto |
| 125 viridem Dauniam | 432 caeruleis canibus |
| 191 caeruleus imber | 450 cave saxo |
| 240 aere cave | 442 Aetna sonantia |
| 291 aereas arces | 510 litore siccio |
| spumantibus undis | ingentem Aetnam |

in Y. 282, but the descriptive finding in specimens, it was previously
than are more or less doubtful, such, for instance, as "Gambusia" and
reference in the order in which they occur in the legend. Some of

most in need of them. They are as follows:

1. 100%

[illegible]

Beck II.

[illegible]

III. 4000

[illegible]

508 montes opaci
515 labentia sidera
515 tacito caelo
522 humilem Italian
566 cava saxa
534 salsa asparagine

622 sanguine atro
626 atro tabo
635 celo acuto
642 lanigeras pecudes
693 Pterygium undosum

Book IV.

26 noctem profundam
243 Tartara tristia
313 undosum Aequor
355 piscosos scopulos
257 litus harenosum
361 umentibus umbris
453 turicremis aris

81 cadentia sidera
464 vatun piorum
480 cadentem solem
486 soporiferum papaver
490 nocturnas manes
506 fronde funerea
522 placidum soporum

Book V.

10 caeruleus imber
43 clara dies
123 Caerula Scyllaque
153 nigras pecudes
261 repidum Simoenta
291 rapido cursu
485 celeri sagitta
518 astris aetheriis
515 vacuo caelo
525 liquidis nubibus

614 profundum pontum
528 volantia sidera
645 regia nutrix
666 atram favillam
693 tempestas atra
737 nigrarum pecudum
810 nube cava
819 caeruleo curru
835 nox umida
856 natantia lumina

Book VI.

13 aurea tecta
107 tenebrosa palus
162 litore siccio

410 caeruleam puppin
462 noctem profundam
550 flammis torrentibus

508 *mones opaci*
 515 *labialis nigra*
 516 *taoia oris*
 525 *humilis laticornis*
 535 *ova nuda*
 534 *causa aspergillus*

53 *causa aspergillus*
 543 *terrestris*
 513 *umbosum asper*
 535 *pinosum aspergillus*
 537 *littera aspergillus*
 531 *umbosum aspergillus*
 433 *terrestris aspergillus*

10 *causalis aspergillus*
 43 *causa aspergillus*
 133 *causa aspergillus*
 133 *causa aspergillus*
 531 *causa aspergillus*
 537 *causa aspergillus*
 433 *causa aspergillus*
 513 *causa aspergillus*
 513 *causa aspergillus*
 533 *causa aspergillus*

13 *causa aspergillus*
 107 *causa aspergillus*
 133 *causa aspergillus*

-51-

535 *causa aspergillus*
 535 *causa aspergillus*
 535 *causa aspergillus*
 535 *causa aspergillus*
 535 *causa aspergillus*

Book IV.

51 *causa aspergillus*
 543 *causa aspergillus*
 513 *causa aspergillus*
 535 *causa aspergillus*
 537 *causa aspergillus*
 531 *causa aspergillus*
 433 *causa aspergillus*

Book V.

513 *causa aspergillus*
 533 *causa aspergillus*
 543 *causa aspergillus*
 533 *causa aspergillus*
 533 *causa aspergillus*
 537 *causa aspergillus*
 513 *causa aspergillus*
 513 *causa aspergillus*
 533 *causa aspergillus*
 533 *causa aspergillus*

Book VI.

413 *causa aspergillus*
 433 *causa aspergillus*
 533 *causa aspergillus*

221 purpureas vestes
80 os rabidum
335 ventosa aequora
401 exsanguis umbras
720 sublimes animas
850 surgentia sidera
725 Titania Astra (?)

13 odoratum cedrum
17 saetegeri suae
26 aurora lulea
180 lani bifrontis
387 frondosis montibus
346 caeruleis crinibus
228 vasta aequora
702 silenti nocte
801 atra palus.

64 caeruleus Thybris
137 Aetherios orbes

130 maria invia
432 candida pectora
181 intonsa iuventa
522 fumiferos ignes
671 aequosam hiemem

3 sideream sidem
11 fera Karthago

-22-

550 rapidus annis
602 atra silex
665 nivea vitta
679 convalle virenti
729 marmoreo aequore
847 spirantia aera
862 frons laeta

Book VII.

767 sidera aethera
676 cursu rapido
811 celeres plantas
744 Montosae Nersae
138 noctis orientis signa
764 pinguis et peacabalis ara
Dianae

Book VIII

608 candida Dea
694 volatile ferrum.

Book IX.

460 croceum cubile
590 celerem sagittam
282 fortuna secunda
714 nigrae harenae
700 atri vulneris

Book X.

114 atra voragine
593 vanas umbras

73 facs atra
479 ferro acuto
746 aeternam noctem

143 funeras faces
746 ferrens somnus

Book XI.

11 ensem eburum
35 maestum crinem
69 mollis violae
69 languentis hyacinthis
133 pace sequestra
143 funereas faces
193 enses decoros
194 ferventes rotas
201 nox unida
358 volucrum sagittam
649 phaeatrata camilla
795 volucres curas

274 ladirimosia vocibus
276 caelestia corpora
291 praestantibus armis
298 clauso gurgite
298 rapidos annes
386 vivida virtus
318 duos colles
458 ranci per stagna loquacia cyoni
867 Aetherium Olympum
574 iaculo acuto
913 roseus Phoebus

Book XII.

87 albo orichalco
167 caelestibus armis
167 saetigeri sues
100 culido ferre
198 Janum bifrontem
248 litoreas aves
284 ferrens imber= a shower of
darts in battle
304 rigido ense
332 sanguenta Mavoes
394 celeres sagittas
602 purpureos amictus

310 ferrens somnus
310 aeternam noctem
450 atrum agmen
415 volucres sagittas
419 odoriferam panocaeam
478 rapido cursu
592 vacuas auras
623 atri turbinis
518 piscosae Larnae
605 flavos crines
683 rapido cursu

| | |
|-----------------------|-----------------------|
| 145 Lanthanum acetate | 145 Lanthanum acetate |
| 146 Lanthanum acetate | 146 Lanthanum acetate |

Book XI.

| | |
|-----------------------|-----------------------|
| 147 Lanthanum acetate | 147 Lanthanum acetate |
| 148 Lanthanum acetate | 148 Lanthanum acetate |
| 149 Lanthanum acetate | 149 Lanthanum acetate |
| 150 Lanthanum acetate | 150 Lanthanum acetate |
| 151 Lanthanum acetate | 151 Lanthanum acetate |
| 152 Lanthanum acetate | 152 Lanthanum acetate |
| 153 Lanthanum acetate | 153 Lanthanum acetate |
| 154 Lanthanum acetate | 154 Lanthanum acetate |
| 155 Lanthanum acetate | 155 Lanthanum acetate |
| 156 Lanthanum acetate | 156 Lanthanum acetate |
| 157 Lanthanum acetate | 157 Lanthanum acetate |
| 158 Lanthanum acetate | 158 Lanthanum acetate |
| 159 Lanthanum acetate | 159 Lanthanum acetate |
| 160 Lanthanum acetate | 160 Lanthanum acetate |

Book XII.

| | |
|-----------------------|-----------------------|
| 161 Lanthanum acetate | 161 Lanthanum acetate |
| 162 Lanthanum acetate | 162 Lanthanum acetate |
| 163 Lanthanum acetate | 163 Lanthanum acetate |
| 164 Lanthanum acetate | 164 Lanthanum acetate |
| 165 Lanthanum acetate | 165 Lanthanum acetate |
| 166 Lanthanum acetate | 166 Lanthanum acetate |
| 167 Lanthanum acetate | 167 Lanthanum acetate |
| 168 Lanthanum acetate | 168 Lanthanum acetate |
| 169 Lanthanum acetate | 169 Lanthanum acetate |
| 170 Lanthanum acetate | 170 Lanthanum acetate |
| 171 Lanthanum acetate | 171 Lanthanum acetate |
| 172 Lanthanum acetate | 172 Lanthanum acetate |
| 173 Lanthanum acetate | 173 Lanthanum acetate |
| 174 Lanthanum acetate | 174 Lanthanum acetate |
| 175 Lanthanum acetate | 175 Lanthanum acetate |

176 Lanthanum acetate

"Essential" Epithets

These epithets combine many features embraced by other more clearly defined types, as has already been noted. While this was most evident in the case of picturesque words, it will be seen, though in a smaller degree, in such expression as "liquid lakes", "wet waves", etc. These words call forth into prominence, features of an object which are "obscure on account of their obviousness". All lakes are liquid and all waves are wet, but we overlook this feature unless it is made prominent. An adjective, in the ordinary sense, determines merely the class character or location of an object; an epithet often makes some part or attribute of an object important by overshadowing the whole object by it and when this feature is one already suggested by the noun, we call it "essential."

"Flint" is almost synonymous with "hard", yet Vergil brings this out still more clearly by saying "dura silex" in VI, 471; so also "duris ossibus" IX, 66. (Compare the English expression, "as hard as bone.") "Duro ferro" occurs in VI, 148.

Night is spoken of as "dark" nine times in the Aeneid, as "nox atra", I, 89, in the description of the storm when "sable night" sits brooding o'er the deep." The same occurs also in II, 360; V, 721 VI, 272, VI, 866; X, 160 and IV, 570. When Allecto visits Gurnus at Ardea and finds him enjoying repose at midnight, the word used for "dark" is "nigra" and the night of clouds which was to over-shadow the hunting party was "opaca", IV, 122.

In I, 141, "carcere" would have conveyed the idea of "closed" for an open prison is not a prison at all, any more than "dry water" would be water, yet Vergil says "clausa carcere". "Pax" would naturally imply quiet, but he says "placida pax", I, 249, and in VIII, 326. Similar to these are: "placida quieta", IX, 186, V, 836; "placidam quietem", I, 691 and IV, 5; a bow could hardly be thought of

other than "bent", but Vergil writes "flexos arcus" in V, 500, or "validis viribus" in the same line. "Validas vires" occurs too in VI, 833.

The waves are "liquidas undas" in V, 859; "salsos fluctus" in V, 237 and V, 776; "vada salsa", V, 158; "fluvialibus undis" in IX, 70. We also find "maria umida", V, 394; "lacus liquidos", IV, 526 and "vina liquentia" V, 238 and V, 776.

"Dulci" probably repeats the most prominent idea suggested by "nectare" in I, 433, likewise "fragrantia mella", I, 486, "liquentia mella", I, 432; "umida mella", IV, 486. In II, 53, the epithet and noun are from the same stem "cavae cavernae".

Other examples of the essential epithet are: "cavas fenestras", IX 534; "salsus sudor", II, 173; "rapidus torrens", II, 305; "aspris sentibus", II, 379; "cavae aedes", II, 487; "cave antro", III, 641; "lanigeras oves", III, 660; "candore nivale", III, 538; "saxo opaco" VIII, 211; "nemus umbriferum", VI, 473; "aerias auras", V, 520; "auras aetherias", IV, 445, VII, 557; "tenuem auram", IV, 278; "longaevos senes", V, 715; "tempestates sonoras", I, 53; "volvendis mensibus", I, 269; "volventibus annis", I, 234; "ventosio foliibus" VIII, 449; "vagina cava", X, 475; "languida quies", XII, 608; also "tenaci forcipe" in VIII, 453, and XII, 404.

"Prolepsis" Epitheta.
In the episode relating to the harpies, the men conceal their swords, but Vergil says "hid away their concealed swords."

"Hand secus ac inssi faciunt tectosque per herbas
Disponunt enses, et scuta latentia condunt."

Book III, 236-7.

The shields are not "hidden" nor are the swords "concealed" until the completion of the act expressed by "condunt". This is commonly called "prolepsis". The meaning is hardly the same as our "killed the man dead," but rather "killed the dead man." The ???

[illegible]

passage from Keats quoted by Genung illustrates the use of this more clearly:

"So those two brothers with their murdered man
Rode past Florence."

June, I, 69, says to Aeolus:

"Incute vim ventis submersaque obrue puppes"

meaning, not the ships already submerged, but either those that were to be sunk until submerged (factive), or those submerged in anticipation. Aeneas says to Dido, II, 4, that she has asked him to relate how the Greeks destroyed "Troianas opes et lamentabile regnum", whereas Troy was not "lamentabile regnum" until this grief came upon them. Note also, III, 141, how Sirius burned up the "sterile fields."

When Mercury appeared to Aeneas at Carthage, reminding him of his neglected destiny, IV, 283, Vergil exclaims: "Que nunc reginam ambire furem audeat adfatur?" meaning the queen who would be "raging" when the news was told her. He also speaks of Dido as "morientis Elisae", IV, 610, when he means, not Elisa who is dying, but ^{Elisa} ~~she~~ who is about to die. "Transferred" Epithet.

Aeneas and Latinus in Book IX are making an agreement by which the quarrel is ^{to be} settled. Aeneas states the terms and swears to abide by them; Latinus stretching forth his hands swears by "the infernal power of the gods"—"vinque deum infernam" etc. The idea of the phrase is not "by the infernal power of the gods", but "by the power of the infernal gods." In such cases, when the epithet bears a meaning which belongs to some other noun in the phrase, it is called "transferred" epithet. In "clara dedit sonitum tuba", V, 139, obviously the thought is not as expressed but it is as if "clara" agreed with "sonitum", instead of with "tuba", and he would say not the sound of the clear trumpet, but the clear sounding blast.

Paragraph from Korte quoted by Gammal in connection with the use of this word

clearly:

"So these two brothers with their numbered men
Rode past Florence."

Then, I, G., says to Asinius:

"In haste via ventis ambulantibus ceteris."

Meaning, not the ships already mentioned, but others that were
were to be sent until Asinius (Asinius), or those mentioned in
anticipation. Asinius says to Gammal, II, 11, 12, that he has seen the
to relate how the Greek's history "Trojan" does of immortality com-
mune, whereas Troy was not "immortal" until this great power
upon them. Note also, III, 141, how Asinius turned up the "epitaph"
claim.

When Horace answered to Asinius at Gammal's, reciting him of
his neglected destiny, IV, 123, Vergil's conclusion: "Quis enim capiamus
ambitibus fustibus et alabastris?" meaning the power who would be
"regis" when the power was told him. He also speaks of Elio as
"veritas Nilus", IV, 810, when he says, not Elio who is dying,
but who is about to die.

Transferred "Epitaph"

Asinius and Asinius in Book IX are related as representing by which
the general is entitled. Asinius states the form and manner in
which by them; Asinius referring to the same manner by "the
informal power of the gods" -- "viresque deum inferna" etc. The idea
of the phrase is not "by the informal power of the gods", but by
the power of the informal gods. In such cases, when the subject
begins a meaning which belongs to some other name in the phrase, it
is called "transferred" subject. In "viresque deum inferna", V,
130, obviously the thought is not as expressed but it is as if "viresque"
agreed with "viresque", instead of with "viresque", and he would say
not the sound of the glass trumpet, but the clear sounding glass.

Probably the most common occurrence of this transferred epithet is in the use of "caecus" though its use is almost so common as to deprive it of the oddness attending other cases. In Book V, 164, Gyas urges his pilot Menoetes, to stick to the shore, but Menoetes steered to the open sea because he feared the "blind rocks" (caeca saxa). The rocks were not blind, but they were to him as if he were blind. Aeneas leaving the Sibyl's cave ponders over the "blind events" (caecos eventos) which she has suggested. This is not a personification but a transfer of idea by means of the epithet, and means events to which Aeneas was blind.*

Compare also: "Carcere caeco" VI, 734; "caecis umbris" VII, 619; "Caeca murmura" X, 77; "caecum vulnus" X, 733; "parietibus caecis" V, 529; "caecam noctem" II, 397; "caecae fores" II, 453; "caecis-que latebris", III, 424; and III, 232; "saxis caecis" III, 706; "caeco lateri" II, 120; "caecis undis" III, 200; "vada caeca" I, 536. (Compare English, "Blind Alley") *(Blind tiger)*

"Nocte obscura" occurs in II, 420, and "nox obscura" in IV, 461, when the meaning is that objects are obscure on account of the night, "noctem in somnem" IX, 166, is parallel to our English expression "I spent a sleepless night."

In "Idaeae sacro de vertice" X, 230, it is doubtful whether Vergil means, "the top of sacred Ida" or "the sacred top of Ida", and the same may be said of "Magnae regnator" Olympi in X, 437. "Adrasti pallentis imago" VI, 480, may mean "the pale image of Adrastus," or the "image of pale Adrastus."

"Sedes beatas" VI, 639, means "resting places of the happy"—not, "happy resting places"; likewise "castum cubile" VIII, 412,

*Note also in prose "plans for great wars"—"great plans for war."

[illegible]

means not the couch, but the person. "Virum fortia corpora" I, 102, and XII, 328, does not mean what it actually says, but "fortia" agrees with "virum" in meaning.

The following are somewhat doubtful, but may be classed as transferred epithets: gelidos fines," VIII, 159; "latos populos," I, 225; "Ingentes populos", VII, 475; "caeco igni," IV, 2; "caeci ignes" in IV, 209.

These comprise all the transferred epithets so far located in Aeneid.

— "Potential" Epithets —

Horace speaks of "pallida mors," and Vergil makes similar reference to it in "frigida mors," etc.,. It is evident that such an abstract thing as death could have no qualities by which it could be branded, except in the results it is able to bring about. Thus the above epithets are called "potential" because they ascribe directly to a noun that which the noun possesses potentially and not actually. It is not "pale death" but "death that makes men pale." In Book IV, 385, Dido in her passionate outburst against Aeneas, forecasting her fate, says: "Cum frigida mors anima reduxerit artus omnibus umbra locis adere" and by "frigida mors" she means "death that makes one cold."

A very good illustration of this potential epithet is in the scene in which Aeneas enters the lower world. He finds "Griefs," "avenging cares", (ultrices curae), and "Pale diseases", (pallentes Morbi), with "tristis Senectus" stationed at the doors.

The images may have looked pale, as Vergil speaks often of the pale shades of those below, but the meaning of "pallentes morbi" is clearly, "diseases that make pale," and likewise "tristis Senectus," may be interpreted as "Old age that makes men sad."

[illegible]

These comprise all the transferred stations at the following:

— stellt "Leitfaden" —

by "trigida more" and hence "trigida" that cause one cold.

trigida morbosissima redemptum etiam omnes ubi loca morbo, and
ate obiter against Arians, commenting on this, says: "Ergo
trigida that cause one cold." In Book IV, 382, Bida in her penitential
potentially and not actually. It is not "cold death" but
they ascribe directly to a note that which is from possession
about. Thus the above epitaphs are called "potentially" because
it could be printed, except in the results it is able to bring
such an abstract thing as death would have no qualification by which
reference to it in "trigida more," etc. It is evident that
Horne speaks of "trigida more," and Virgil would similarly

A very good illustration of this potential exists in the form of the "Three Little Pigs". The first pig is killed by the wolf, the second pig is killed by the wolf, and the third pig is killed by the wolf. The first pig is killed by the wolf, the second pig is killed by the wolf, and the third pig is killed by the wolf.

The images may have looked pale, as Verger speaks often of the pale shades of those below, but the meaning of "pallidus morbi" is clearly, "disease that make pale," and likewise "tristitia Senectus," may be interpreted as "Old age that makes an sad."

"Lactum honorem", V, 63, should be considered as meaning the honor that made them happy in showing respect to the dead, for surely it could not be a happy honor otherwise to celebrate the death of Anchises as they were doing.

Neptune, Book I, 127, raises his ^{"placid head"} ("placidum caput") above the waves and stills the storm which the potential epithet "placidum" foretells. ^{"The storm is behind!"} "Tristes ruitas", I, 338, may mean "ruins that make one sad" and hence is potential; "atro veneno", II, 221, poison that makes one livid. Persons who have been frightened may recognize the potential element in "frigidus horror", III, 29.

"Paradoxical" Epithets.
The paradoxical epithet as the name implies is one which in form contradicts its noun, as "living death", etc. Few examples of this occur in the Aeneid, and these border somewhat on those elsewhere styled "suggestive."

Allecto, VII, 456, hurls the firebrand with its black light "atro lumine" and Caecus emits "black fires", ("atro ignes"), VIII, 198. In XI, 186, the funeral fires built by Aeneas and Tarchon send forth their "black lights."

^{see II, 693, Juno's punishment}
"Gelidus sudor", III, 175, and "vivo saxo", I, 187, might be taken as paradoxical, and certainly in X, 745, where Mergentius slays Orodes and "dura quies" settles down upon him. In IV, 384, Dido speaks of the "atris ignibus" which was a common form of paradox. "Invia via", III, 383, is a good example also of the paradoxical epithet.

So far, I have attempted to give all the examples under each type. With the following types, I shall give illustrations, but in most cases not all the examples which occur in the Aeneid.

"Personal" Epithets.
The "personal" or "possessive" epithet is used occasionally for directness of statement, as in "plangoribus feminis", II, 487, or

"LARRY HONORARY", 7, 65, should be considered according to

honors that make them have to observe to the same, but

family is could not be a happy home otherwise he would be

death of himself in that case.

WATSON, Book I, 127, states that (Lillian) "Lillian" above the

was and still the story which the historical writing "Lillian"

WATSON, Book I, 127, states that (Lillian) "Lillian" above the

and" and names to historical; "Lillian" above the

one 127. Watson who have been (Lillian) "Lillian" above the

potential names in "Lillian" above the

The potential names in "Lillian" above the

occurred in the name, as "Lillian" above the

never in the name, and those names occurred in the name

types "Lillian".

Alford, VII, 400, states the (Lillian) "Lillian" above the

"Lillian" and "Lillian" above the

in II, the (Lillian) "Lillian" above the

their "Lillian" above the

"Lillian" above the, II, 127, states that

taken as potential, but occurring in I, 127, states that

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

signs (Lillian) and "Lillian" above the

"gente Hectorea", I, 273. This epithet thus often stands for a genitive, as in "Aeneia nutrix", VII, 1, or "sceptra Priameia", VII, 252, which means "nurse of" or "spear of" primarily.

Other examples are "arte paterna", VIII, 237, "arte magistra", VIII, 442; "moenia Pallantea", IX, 196; "Tyrrhenumque manum", VII, 43; "femineo ululatu", IX, 477, and IV, 667; "Aeneia puppis", I, 156; "Martia cursu", XI, 661; "femina agmina", XI, 663; "muliebribus armis", XI, 687; "femineo amore", XI, 782; "femineum clamorem", XI, 878; "fraterna caedes", IV, 21; "fraterna litora", V, 24; "Hectoreos amnes", V, 634; "popularibus auris", VI, 816; "Pelasga arte", II, 152; "Laertia regna", II, 272.

The use of this epithet does not greatly exceed the examples above given.

"Geographical" Epithets.

The "geographical" epithets* need very little definition or explanation. The examples below which are practically all of the same type illustrate Vergil's use of this means of adding brevity to expression.

The "Ionian waves" (~~Ionicae fluctus~~, III, 671) means, of course, the waves of the Ionian sea and the expression "Siculis undis", III, 696, has the same reference to Sicily. Of a more compressed type is "Veneri Idaliae", V, 761, or "Idaeum Jovem", VII, 139.

This epithet is found as follows: "Euboeicis oris", VI, 8; "Sibyci cursu", VI, 338; "Lavinae litora", I, 8; "Siculae telluris", I, 34; "Argivae Helenae", I, 650; "Trinacria unda", III, 384; "Trinacria Aetna", III, 554; "Phrygia Ida", IX, 80; "Laurentia Arva", IX, 100; "Threician Samon", VII, 208.

"Mythological" Epithets

Mythological epithets are those which refer to a mythological and

* Note that these epithets are often used for their suggestive associations as well as geographical location.

— „tekst 3 „loshifaryov“ —

The "Geographical" section, on a very little examination, is
noticed. The examples below are characteristic of the
type illustrated briefly - one of the most of which is given in
expression.

1008, for the name reference to Kiole. Of a good opportunity to
in "Voyage of Discovery", Vol. 2, "Island of Hawaii", p. 1008.
The name of the island was also mentioned in "Island of Hawaii", p. 1008.
The "Island of Hawaii" was also mentioned in "Island of Hawaii", p. 1008.

[illegible]

--- Mythological ---

NOTE: That these symbols are often used for their suggestions as well as for their actual location.

not a real thing, or person, as "Lethaeo rore", V, 864, or "Aetnaeos fratres", III, 678. Troy was possibly real, but "Neptunia Troia", III, 3 and II, 626, was mythological.

Other references are : "tergeminamque Hecaten", IV, 511; "Saturnia Tellus", VIII, 329; "Stygia carina", VI, 391; "Tartareum custodem", VI, 395; "Lethaeum flumen", VI, 749; "Cyclopia saxa", I, 201; also "Titania astra", VI, 726.

Patronymic Epithets.
Patronymic epithets occur frequently, sometimes alone, as "Pelidae", V, 808, or accompanied by a name, as "Iaside Palinuro", V, 843. Sometimes it means not "sons of", but, "followers of" as "Aeneadae" which is often used, though the primary meaning is "children of."

"Amphitryoniades", VIII, 214; "Romulidis Tatitque" (also mythological) VIII, 638; "Atridae", IX, 602; "Anchisiades", X, 822; "Pelidae", XII, 350; V, 808; "Aeacidae", VI, 58; "Cecropidae" (also mythological), VI, 21; "Anchisiade", VI, 348; "Tydids", I, 97; "Priamiden Helenum", III, 295; "Saturnia Junc", as given in "conventional" class; "Garamantide Nympha", IV, 138, are all good examples of this use. Many contain mythological references and even historical ideas.

Emphatic Epithets.
Emphatic epithets usually, if not always, consist of a participle in connection with a noun, so used that the emphasis is put more on the epithet than the word with which it is used. "Prolapsa Pergama" II, 566, means more of the "falling of" than of Troy itself. Similarly, "deserti coniugis iras", II, 572; "urbi captae", II, 643; "Amisum Anchisum", V, 614; "incensum Troiam", II, 566; "ereptae virginis", II, 413; "amissae parentis", III, 341. This type, though very common in prose usage, presents so few varieties as to need little comment.

"Sedentaria Solima", VIII, 386; "Erygia Solima", VI, 391; "Ternstroemia Solima", VI, 390; "Lobelia Solima", IV, 388; "Gonolobus Solima", I, 387.

[illegible]

— 3" total —

[illegible]

There remain several epithets of different feeling, occurring more or less frequently, which I shall mention briefly: "Rhoetus", at the hand of Euryalus, IX, 349, pours forth the "purple life"—"purpureas animas,"—this is "metonymical" epithet. "Cana Fides", I, 292, which suggests purity, is "suggestive" as also, "atra dies", VI, 429; "canas vestes", V, 744; "nigri cum lacte veneni", IV, 514; "pallentes umbras", IV, 26; "regna pallida", VIII, 244, etc.

In VI, 311, when the "chilling year"—"frigidus annus"—is spoken of, only a part of the year is meant which drives the birds beyond the seas to their sunny climes. This is "synecdochical" epithet as possibly also "aurea tecta" in VI, 13; "Historical" epithets mention some historical fact, as the mythological references were made by those of that type.

There is one type which occurs in such forms as "hated life", or "sweet life", used so often by Vergil, especially in connection with Dido. These denote feelings which place an object entirely as it appears to one particular person, often under peculiar conditions. "Sanctus Senatus" is another example, showing a mental attitude, not sacred absolutely, but held sacred by those who passed judgment in the matter. "Emotional" has been suggested as a class name for all such epithets.

Some types perhaps have been given too little attention in this paper, but the subject is too broad for a detailed treatment of each separate division, so I have preferred this general discussion at this time, hoping to prepare separate papers on particular phases of Vergil's use of epithet, from time to time.

















87VL

DB5

04261950

87V.L
DB5

JUL 15 1936